



THE MUSEUM AND ITS FRIENDS

Second Loan Exhibition

Friends of the Whitney Museum of American Art



Digitized by the Internet Archive
in 2013

<http://archive.org/details/musfriends00whit>

Cover photograph by Ezra Stoller

Eighteen Living American

March 5-April 12, 1959

THE MUSEUM AND ITS FRIENDS

Artists Selected by the Friends of the Whitney Museum

Whitney Museum of American Art, 22 West Fifty-fourth Street, New York, N.Y.

Printed in the United States of America by Clarke & Way, Inc.

Design and typography by Bert Clarke

Foreword

The eighteen painters and sculptors presented in this second annual exhibition organized by the Friends of the Whitney Museum, were chosen by a poll of the membership, and represent their choice among living American artists. Many other distinguished artists were of course included among those for whom the members expressed preference, but considerations of space determined the number included in this exhibition.

In a larger sense, however, this exhibition is intended as a tribute, not only to those artists presented, but to all American artists, past and present, who have contributed so vitally to the growing prestige of the art of our nation.

The wide variety of tastes represented among the Friends, is indicated by the range of expression evidenced in this exhibition. It embraces almost every contemporary aesthetic idea, from the most realistic to the most abstract, from the quietly contemplative to the unyieldingly passionate. There is neither a right way nor wrong way. Each artist has his own vision, and its ultimate expression springs from the whole man, from every experience that has ever touched him.

As the development of the artist depends upon his experience, so too with the taste of an individual and his response to various aesthetic expressions. It is the perfect blending of these two elements, the aesthetic expression and sympathetic response, that brings to art its complete fulfillment. Responding on a level dictated by other considerations such as social prestige or investment, has no relation to an aesthetic experience, and is unworthy of consideration.

In the realm of American art, these other considerations are at a minimum, and the expression of the Friends manifested in this exhibition, springs wholly from an appreciation of the artist and his achievement.

The painter and sculptor are too often forgotten in the confusion of today's world of art. As a flower is only the fulfillment of its seed, a work of art is but the realization of its maker. Remembering this, the Friends of the Whitney Museum gratefully dedicate this exhibition to the Artist.

MILTON LOWENTHAL

*Chairman of the Exhibition Committee
Friends of the Whitney Museum of American Art*

The members of the Exhibition Committee wish to express their sincerest appreciation to the Whitney Museum, for their invitation to organize the exhibition; to the Friends of the Whitney Museum, for their votes; and to the lenders, for their generosity in lending from their collections.

*Arthur G. Altschul, Donald M. Blinken, Mrs. W. Douglas Burden,
Ben Heller, Mrs. Jacob M. Kaplan, Mrs. Milton L. Kramer,
Howard Lipman, Milton Lowenthal, David A. Prager,
Mrs. Ethel K. Schwabacher, David A. Teichman, Mrs. Alan H. Temple.*

About the Friends

The Friends of the Whitney Museum is an organization of collectors and others concerned with the welfare of American art, who have joined forces to assist the Museum to increase its purchases of works by American artists, to aid its own members through various services offered us by the the Museum, and to carry on a general program aimed at stimulating a wider interest in the pleasures and rewards of collecting American art.

We are still not quite two and one-half years old. In that brief span we have grown to over 150 members and have purchased for the Museum eighteen paintings and seven pieces of sculpture—some by younger men of great promise, but the majority major works by leading creative talent of our day. I believe that this part of our program has contributed materially both to the support of our living artists and to the greater understanding of their work.

Another very important part of the Friends' program is our series of exhibitions—of which this is the second. Last year we showed selections from the private collections of virtually all our members. This year we are exhibiting what might be called our composite collection, based on the vote and reflecting a cross section of the taste of our membership. Both exhibitions are, in effect, invitations to everyone to partake of those "siren pleasures"—as one of our directors refers to them—which are the peculiar reward of the private collector.

Inserted in this catalogue, you will find another invitation—to join the Friends and to help us with the important task we have undertaken. To do so is an affirmation of faith in the vital contribution which our contemporary art makes to our own contemporary civilization.

DAVID M. SOLINGER

President, Friends of the Whitney Museum of American Art

Friends of the Whitney Museum of American Art

OFFICERS *David M. Solinger, President*
Flora Whitney Miller, Vice-President
Roy R. Neuberger, Vice-President and Treasurer
Hudson D. Walker, Vice-President
Milton Lowenthal, Secretary

<i>DIRECTORS</i>	<i>John I. H. Baur</i>	<i>Duncan Phillips</i>
	<i>William Benton</i>	<i>Vincent Price</i>
	<i>Lloyd Goodrich</i>	<i>Nelson A. Rockefeller</i>
	<i>Seymour H. Knox</i>	<i>Herbert M. Rothschild</i>
	<i>Milton Lowenthal</i>	<i>David M. Solinger</i>
	<i>Flora Whitney Miller</i>	<i>Eloise Spaeth</i>
	<i>Hermon More</i>	<i>Hudson D. Walker</i>
	<i>Roy R. Neuberger</i>	

<i>MEMBERS</i>	<i>Mr. and Mrs. Harry N. Abrams</i>	<i>Mr. and Mrs. Edward Tinsley Chase</i>
	<i>Mr. and Mrs. Arthur G. Altschul</i>	<i>Mr. and Mrs. Walter P. Chrysler, Jr.</i>
	<i>Mr. and Mrs. Louis Cecil Baker</i>	<i>Mr. Arthur Cinader</i>
	<i>Mr. and Mrs. William Benton</i>	<i>Mr. John Clancy</i>
	<i>Mr. Philip Berman</i>	<i>Mr. and Mrs. Sidney Elliott Cohn</i>
	<i>Mr. Alexander M. Bing</i>	<i>Mr. and Mrs. Ralph F. Colin</i>
	<i>Mrs. L. S. Bing</i>	<i>Dr. and Mrs. John Alfred Cook</i>
	<i>Mr. and Mrs. Donald M. Blinken</i>	<i>Mr. and Mrs. Gardner Cowles</i>
	<i>Mr. and Mrs. Lawrence Bloedel</i>	<i>Mr. and Mrs. William L. Cullen</i>
	<i>Grace Borgenicht</i>	<i>Mr. and Mrs. Willard W. Cummings</i>
	<i>Mr. and Mrs. William Braden</i>	<i>Mr. and Mrs. Stephen R. Currier</i>
	<i>Mr. and Mrs. Harry Lynde Bradley</i>	<i>Mme. Lilly Dache</i>
	<i>Mr. and Mrs. W. Douglas Burden</i>	<i>Mr. George T. Delacorte</i>
	<i>Mr. and Mrs. William A. M. Burden</i>	<i>Mr. and Mrs. Richard Deutsch</i>
	<i>Mr. and Mrs. Selig S. Burrotes</i>	<i>Mr. and Mrs. Albert Dorne</i>
	<i>Mr. and Mrs. Harry I. Caesar</i>	<i>Mr. and Mrs. Walter G. Dunnington</i>
	<i>Miss Sylvia Carette</i>	<i>Mr. and Mrs. Allan D. Emil</i>

Mr. and Mrs. Richard C. Ernst
Mr. Armand G. Erpf
Mr. and Mrs. Lawrence A. Fleischman
Mrs. M. K. Fleschner
Mrs. Edsel Ford
Mrs. Muriel Francis
Mr. and Mrs. Ulrich Franzen
Mr. and Mrs. B. H. Friedman
Mr. and Mrs. Fred Gash
Mr. and Mrs. Otto M. Gerson
Mr. and Mrs. Charles G. Goldsmith
Mr. and Mrs. Herbert A. Goldstone
Mr. and Mrs. Robert C. Graham
Mrs. James B. Greason, Jr.
Mr. and Mrs. Albert M. Greenfield
Mr. and Mrs. Alvin M. Greenstein
Mr. Joyce C. Hall
Mrs. Edith Gregor Halpert
The Halpert Foundation
Mr. and Mrs. Robert Halsband
Mr. and Mrs. Ira Haupt
Mr. and Mrs. Ben Heller
Mr. and Mrs. Benjamin Hertzberg
Mr. and Mrs. Frederick W. Hilles
Mr. and Mrs. John S. Hlson
Mr. and Mrs. Joseph H. Hirshhorn
Mrs. Walter Hochschild
Mr. and Mrs. Arthur I. Houghton, Jr.
Miss Elisabeth Houghton
Mrs. Howell H. Howard
Mr. William Inge
Mr. and Mrs. Michael Irving
Mr. and Mrs. Alfred Jaretzki, Jr.
Mr. and Mrs. Allen Kander
Mr. and Mrs. Jacob M. Kaplan
Mr. and Mrs. Jack J. Katz
Mr. Steven N. Kaufmann
Dr. and Mrs. Milton Lurie Kramer
Mr. William H. Lane

Mrs. Albert D. Lasker
Mr. Jack Lawrence
Mr. and Mrs. Fernand Letal
Mrs. Irving Levick
Dr. and Mrs. David M. Levy
Mr. and Mrs. Howard Lipman
Mrs. Albert A. List
Mrs. Alfred L. Loomis
Mr. and Mrs. Joe Lotze
Mr. and Mrs. Milton Lowenthal
Mrs. Cyrus McCormick
Mr. and Mrs. John C. Marin, Jr.
Mr. and Mrs. Paul Mellon
Miss Doris Meltzer
Mr. and Mrs. Matthew A. Meyer
Mr. and Mrs. G. Macculloch Miller
Mr. Jan Mitchell
Mrs. Paul Moore
Mr. and Mrs. Arthur Murray
Mr. and Mrs. Roy R. Neuberger
Mr. John S. Netterberry, Jr.
Mr. Lee Nordness
Miss Katharine Ordway
Mr. and Mrs. Charles Shipman Payson
Mr. Henry Pearlman
Mr. and Mrs. Samuel A. Peck
Mr. and Mrs. Myles Perrin
Mr. David A. Prager
Mr. and Mrs. Charles H. Renthal
Mr. and Mrs. Joseph Roby, Jr.
Mr. and Mrs. David Rockefeller
Mrs. John D. Rockefeller 3rd
Mr. and Mrs. Laurance S. Rockefeller
Mr. and Mrs. Nelson A. Rockefeller
Mrs. Mary G. Roebing
Mrs. Faith Robinson Rose
Mr. and Mrs. Saul Rosen
Mr. and Mrs. Herbert M. Rothschild
Mr. and Mrs. Peter A. Rübel

Mr. and Mrs. Harry Rubin
Mrs. Henry Potter Russell
Mrs. John Barry Ryan
Mr. and Mrs. Howard J. Sachs
Mr. and Mrs. Alexander E. Salzman
Mr. and Mrs. Herbert Salzman
Mr. and Mrs. Norman M. Schneider
Mr. and Mrs. M. Lincoln Schuster
Mrs. Ethel K. Schwabacher
Mr. and Mrs. Robert C. Scull
Mr. Stanley Seeger, Jr.
Mr. and Mrs. Carl L. Selden
Mr. and Mrs. Irvine J. Shubert
Mr. Philip Sills
Mr. Charles Simon
Mrs. Leo Simon
Mr. and Mrs. Sidney Simon
Mr. and Mrs. Joseph Slifka
Mr. and Mrs. Howard Sloan
Mr. and Mrs. David M. Solinger
Mr. and Mrs. Otto L. Spaeth
Mr. and Mrs. Frank Stanton
Mr. and Mrs. Edward D. Stone
Mr. and Mrs. Stephen A. Stone
Mrs. L. Corrin Strong
Mr. David A. Teichman
Mr. and Mrs. Alan H. Temple
Mrs. Dudley Wadsworth
Mr. and Mrs. N. E. Waldman
Mr. and Mrs. Hudson D. Walker
Mrs. Eleanor Ward
Mr. and Mrs. Guy A. Weill
Mrs. Maurice Wertheim
Ambassador and Mrs. John Hay Whitney
Miss Marian Willard
Mrs. C. B. Wright
Mr. and Mrs. Charles Zadok



CALDER, *Seven-footed Beastie*, 1958, Steel, 84" x 84", *Lent by Mr. and Mrs. Austin Briggs.*

Alexander Calder

The underlying sense of form in my work has been the system of the Universe, or part thereof. For that is a rather large model to work from.

What I mean is that the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colors and temperatures, and surrounded and interlarded with wisps of gaseous condition, and some at rest, while others move in peculiar manners, seems to me the ideal source of form. . . .

When I have used spheres and discs, I have intended that they should represent more than what they just are. More or less as the earth is a sphere, but also has some miles of gas about it, volcanoes upon it, and the moon making circles around it, and as the sun is a sphere — but also is a source of intense heat, the effect of which is felt at great distances. A ball of wood or a disc of metal is rather a dull object without this sense of something emanating from it.

When I use two circles of wire intersecting at right angles, this to me is a sphere — and when I use two or more sheets of metal cut into shapes and mounted at angles to each other, I feel that there is a solid form, perhaps concave, perhaps convex, filling in the dihedral angles between them. . . .

Thus what I produce is not precisely what I have in mind—but a sort of sketch, a man-made approximation.

ALEXANDER CALDER

From symposium "What Abstract Art Means to Me,"
The Museum of Modern Art, *Bulletin*, Spring, 1951



Born in Philadelphia in 1898, Alexander Calder is a son and grandson of sculptors. But his first bent was to engineering: he studied four years at Stevens Institute of Technology, and worked in engineering four more years. In 1923, however, he entered the Art Students League, studying drawing and painting for three years. In 1926 he went to Paris, and began to make humorous wire constructions, shown in his first one-man exhibition at the Weyhe Gallery, New York, in 1928. Until 1933 he spent much time in Paris, where he knew Léger, Duchamp, Miro, Mondrian and other modern leaders, and held several exhibitions. In 1931 came his first mobiles, at first motor-driven; then, beginning in 1932, free forms moved by wind—his basic contribution to modern sculptural concepts. He has also produced "stabile" constructions, has illustrated books, and designed stage settings. In 1933 he settled in Roxbury, Conn., where he now lives.

Stuart Davis

Stuart Davis was born in Philadelphia in 1894, son of a newspaper artist and art editor who was a close friend of the Henri group. In 1901 the family moved to East Orange, N.J. At fifteen the boy left high school to study with Henri for three years. With Sloan and others he drew for *The Masses*, 1913–1916. The Armory Show had a decisive influence on him. His paintings of the next few years, done in New York and Gloucester, were post-impressionistic; but about 1925 he began to transform objective reality into plastic construction, in the style which he has practised with increasing freedom and power ever since. Aside from a year in Paris, 1928–29, his work has been based on American subject-matter. He worked on the federal art projects, 1933–39; has painted a number of murals; and taught at the New School for Social Research, 1940–52. He lives in New York.



It has been often said, even by proponents of those pictures known in aesthetic slang as Cubist and Abstract, that they have no subject matter. On the contrary, modern pictures deal with contemporary subject matter in terms of art. The artist does not exercise his freedom in a non-material world. Science has created a new environment, in which new forms, lights, speeds, and spaces, are a reality. . . .

In my own case, I have enjoyed the dynamic American scene for many years past, and all of my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of the contemporary American environment. . . .

Some of the things which have made me want to paint, outside of other paintings, are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain-store fronts, and taxicabs; the music of Bach; synthetic chemistry; the poetry of Rimbaud; fast travel by train, auto and aeroplane which brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Mass.; 5 & 10 cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc. In one way or another the quality of these things plays a role in determining the character of my painting. Not in the sense of describing them in graphic images, but by predetermining an analogous dynamics in the design, which becomes a new part of the American environment. Paris School, Abstraction, Escapism? Nope, just Color-Space Compositions celebrating the resolution in art of stresses set up by some aspects of the American scene.

STUART DAVIS

From "The Cube Root," *Art News*, February 1, 1943



DAVIS: Combination Concrete, Number 2. 1958. Oil. 71 x 53. Lent by Mr. and Mrs. Earl Wade Hubbard.



DE Kooning. *Interchanged*. 1955. Oil. 79 × 69. *Lent by Edgar Kaufmann, Jr.*

Willem de Kooning

Spiritually I am wherever my spirit allows me to be, and that is not necessarily in the future. I have no nostalgia, however. If I am confronted with one of those small Mesopotamian figures, I have no nostalgia for it but, instead, I may get into a state of anxiety. Art never seems to make me peaceful or pure. I always seem to be trapped in the melodrama of vulgarity. I do not think of inside or outside—or of art in general—as a situation of comfort. I know there is a terrific idea there somewhere, but whenever I want to get into it, I get a feeling of apathy and want to lie down and go to sleep. Some painters, including myself, do not care what choir they are sitting on. It does not even have to be a comfortable one. They are too nervous to find out where they ought to sit. They do not want to “sit in style.” Rather, they have found that painting—any kind of painting, any style of painting—to be painting at all, in fact—is a way of living today, a style of living, so to speak. That is where the form of it lies. It is exactly in its uselessness that it is free. Those artists do not want to conform. They only want to be inspired.

The group instinct could be a good idea, but there is always some little dictator who wants to make his instinct the group instinct. There is no style of painting now. There are as many naturalists among the abstract painters as there are abstract painters in the so-called subject-matter school.

WILLEM DE KOONING



Born in Rotterdam, the Netherlands, in 1904, Willem de Kooning was apprenticed at twelve to a painting and decorating firm, and at about fifteen began studying evenings at the Rotterdam Academy of Fine Arts, graduating at twenty. Coming to the United States in 1926, he supported himself by house painting, commercial art, stage design and decorative art. In 1935–36 he worked for the WPA Federal Art Project. Though he began to paint abstractly in the 1930's, his abstract work reached maturity in the middle 1940's, achieving recognition in his first one-man show in 1948 at the Egan Gallery, New York. After an excursion into figurative art in the early 1950's in his remarkable series entitled *Woman*, he has now returned to a more abstract style. He lives in New York.

From symposium “What Abstract Art Means to Me,”
The Museum of Modern Art, *Bulletin*, Spring, 1951



GRAVES. Guardian. 1952. Oil. 47 × 32. *Lent by the University of Illinois, College of Fine and Applied Arts.*

Morris Graves

Western painting has all too often diminished the potent presence of nature's forms, spiritually realized, by taking them out of their spatial context, in other words out of the mind's environment, re-stating them with inventive purpose. We need art to guide our journey from partial to full consciousness. I have attained to the conviction that it is my purpose through creative painting to convey to man that he has the ability for instantaneous as well as for his usual evolutionary knowledge of his cosmic significance. I seek for painting that miraculous union where the Seer and the Seen are one. The image language of creative art can reveal the illumination within the world-soul—a language free from the barriers of natural tongues.

I paint to rest from the phenomena of the external world—to pronounce it—and to make notations of its essences with which to verify the inner eye.

I paint to evolve a changing language of symbols, a language with which to remark upon the qualities of our mysterious capacities which direct us toward ultimate reality.

MORRIS GRAVES

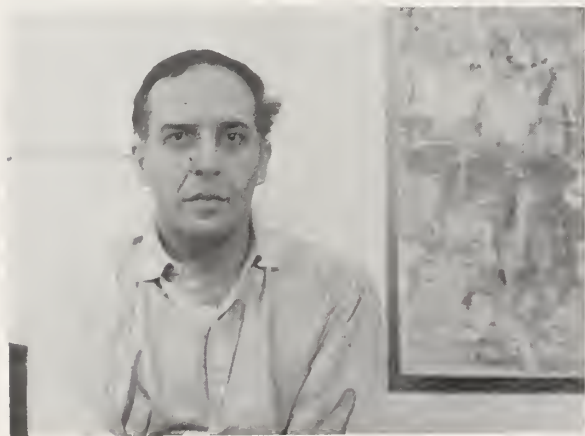
From Contemporary Arts Museum, Houston,
Contemporary Calligraphers, 1956



Morris Graves was born in 1910 in Fox Valley, Oregon, and grew up in Seattle and the Puget Sound region. Between seventeen and twenty-one he made three long voyages to the Orient as a seaman and cadet. Without regular art training, he began drawing and painting. In his twenties his time was divided between visiting Los Angeles, Texas and New Orleans, and living by himself in various places on Puget Sound. In these years he became deeply interested in Zen Buddhism, which has played an essential part in his art. From painting in oil he turned to tempera, gouache and ink on paper. From 1936 to 1939 he worked intermittently for the WPA Federal Art Project. His work first attracted wide notice when shown at the Museum of Modern Art in 1942. The middle 1940's to the early 1950's were spent partly in Edmonds, on Puget Sound, where he built a large house in the forest, and partly in Hawaii and Europe. For the last two years he has lived in County Cork, Ireland.

Philip Guston

Philip Guston was born in 1912 in Montreal, Canada, of Russian parents, grew up in Los Angeles, and studied art briefly at Otis Art Institute in that city. He visited Mexico in 1934–35, and then came to New York, working in the mural division of the WPA Federal Art Project from 1935 to 1940. His early work, figurative and with a fantasy bordering on surrealism, evolved in the 1940's to a purely non-objective art which is stylistically and chromatically related to the advanced phases of impressionism. He taught at Iowa State University, 1941–45, and Washington University, St. Louis, 1945–47. In 1947–49 a Guggenheim fellowship, the Prix de Rome and a grant from the American Academy of Arts and Letters enabled him to work in Italy, Spain and France. Since 1950 he has taught at New York University. He lives in New York and Woodstock, N. Y.



*What is seen and called the picture is what remains—
an evidence.*

*Even as one travels in painting towards a state of
“un-freedom” where only certain things can happen, unac-
countably the unknown and free must appear.*

*Usually I am on a work for a long stretch, until a
moment arrives when the air of the arbitrary vanishes and
the paint falls into positions that feel destined.*

*The very matter of painting—its pigment and spaces—
is so resistant to the will, so disinclined to assert its plane
and remain still.*

*Painting seems like an impossibility, with only a sign
now and then of its own light. Which must be because of the
narrow passage from a diagramming to that other state—a
corporeality.*

*In this sense, to paint is a possessing rather than a
picturing.*

PHILIP GUSTON

From The Museum of Modern Art, *12 Americans*, 1956



GUSTON Nile, 1958. Oil 65 x 75½. Lent by Mr. and Mrs. Thomas W. Blake, Jr.



HOPPER, *Rooms by the Sea*, 1951. Oil, 29 × 30. *Lent by Stephen C. Clark.*

Edward Hopper

My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature. If this end is unattainable, so, it can be said, is perfection in any other ideal of painting or in any other of man's activities.

The trend in some of the contemporary movements in art, but by no means all, seems to deny this ideal and to me appears to lead to a purely decorative conception of painting. One must perhaps qualify this statement and say that seemingly opposite tendencies each contain some modicum of the other.

I have tried to present my sensations in what is the most congenial and impressive form possible to me. The technical obstacles of painting perhaps dictate this form. It derives also from the limitations of personality. Of such may be the simplifications that I have attempted.

I find, in working, always the disturbing intrusion of elements not a part of my most interested vision, and the inevitable obliteration and replacement of this vision by the work itself as it proceeds. The struggle to prevent this decay is, I think, the common lot of all painters to whom the invention of arbitrary forms has lesser interest.

I believe that the great painters, with their intellect as master, have attempted to force this unyielding medium of paint and canvas into a record of their emotions. I find any digression from this large aim leads me to boredom.

EDWARD HOPPER

From The Museum of Modern Art, *Edward Hopper*, 1933



Born in 1882 in Nyack, N.Y., and brought up there, Edward Hopper studied with Robert Henri and Kenneth Hayes Miller. Between 1906 and 1910 he made three long visits to Europe, mostly in France; he has not been there again. Since 1908 his winter home has been New York. As early as 1908 he began painting the American scene in much the same style as later, but received no recognition, and supported himself by commercial art and some illustration, painting little from 1915 to 1920. His first one-man show was at the Whitney Studio Club in 1920. He first achieved mature expression in etchings from 1919 on; about 1920 he resumed painting; and in 1923 his watercolors brought him solid recognition. Since 1930 he has spent summers at Truro on Cape Cod, which has furnished many subjects. He has motored across the continent several times, and has painted in Mexico.

Franz Kline

Franz Kline was born in Wilkes-Barre, Pa., in 1910, and studied painting in the art department of Boston University from 1931 to 1935, and in Heatherly's Art School, London, in 1937 and 1938, returning to New York the latter year. His early work was figurative and in color. In 1949 he began working mainly in black and white paint, and in black ink on paper, at first with some relation to figures, then in purely non-objective terms. These black and white abstractions brought him into prominence when shown in his first one-man exhibition at the Egan Gallery, New York, in 1950. He has taught at Black Mountain College, Pratt Institute, and the Philadelphia Museum School of Art. He lives in New York.



The nature of anguish is translated into different forms. What has happened is that we're not through the analytical period of learning what motivates things. If you can figure out the motivation, it's supposed to be all right. But when things are "beside themselves" what matters is the care these things are given by someone. It's assumed that to read something requires an ability beyond that of a handwriting expert, but if someone throws something on a canvas it doesn't require any more care than if someone says, "I don't give a damn."

Like with Jackson [Pollock]: you don't paint the way someone, by observing your life, thinks you have to paint, you paint the way you have to in order to give, that's life itself, and someone will look and say it is the product of knowing, but it has nothing to do with knowing, it has to do with giving. The question about knowing will naturally be wrong. When you've finished giving, the look surprises you as well as anyone else.

FRANZ KLINE

From "Franz Kline Talking" by Frank O'Hara,
Evergreen Review, V. 2, No. 6, 1958



KUSC, Siegfried, 1958, Oil, 103 x 81, Lent by the Carnegie Institute, Pittsburgh

Jack Levine



Jack Levine, born in 1915 in South Boston of parents who had emigrated from Lithuania, was familiar from childhood with city streets and tenements and faces. At seven, after his family moved to Roxbury, he began studying art in the children's classes of the Museum of Fine Arts; then, together with his friend Hyman Bloom, under Harold Zimmerman, and later with Denman Ross of Harvard, who assisted both young men artistically and financially. The WPA Federal Art Project made it possible for Levine to continue as an artist and to achieve recognition in his early twenties. After wartime army service on Ascension Island, he settled in New York, where he now lives. In the last eight or nine years his earlier expressionistic style has evolved into a more representational art incorporating traditional values.

Man is the legitimate and prior concern of man. Such has always been my belief and my predilections have formed accordingly. From somewhere must come the wisdom and depth of humanity of a Rembrandt and of a Daumier, and from somewhere must come the shape to set it free-standing in an age such as this.

All my life I have felt this driving need to see man as the central integrity of thought, rather than his magnified tissues or the worlds outside his own. The cubes and planes and alarm clocks created by man to conquer the problems of his life are for me secondary objects for contemplation. They are not masters nor are they symbols of worship. Inevitably I have been led for stimulus and moral support to Masaccio, to Rembrandt, to Daumier and van Gogh. My needs dictate my choices. All considerations of modernity or contemporaneity as criteria per se fill me with horror. . . .

Both Rembrandt and Daumier had their Comedie Humaine. They worked with the real things of this world. Neither was a reproducer of natural phenomena in any mechanical sense. . . .

The harder problem . . . is not to go back to Rembrandt, although that takes skill and study—not to break with Rembrandt, that is as easy as conformism itself—but to bring the great tradition, with whatever is great about it, up to date. . . .

The narrative, I feel, must be restored to its former status—not alone for the epic form, which depends on it, but more because the state of the world demands it.

JACK LEVINE

From symposium, "Modern Artists on Artists of the Past,"
The Museum of Modern Art, 1952



11.11.11 The Trial 1953-54 Oil, 72 x 65. Lent by The Art Institute of Chicago, gift of Mr. and Mrs. Edwin E. Hokin and The Goodman Fund



LIPCHITZ. *Sacrifice, II*. 1948-52. Bronze. 49¼ high. *Collection of the Whitney Museum of American Art.*

Jacques Lipchitz

Much as I admire the Impressionists, and Rodin, I always say "I am a cubist, I am always a cubist."

I am, of course, their Benjamin. My real association with the cubists began in 1917. And cubism was always a painters' movement rather than a sculptors': its viewpoint had little to contribute to sculpture. On the other hand, sculpture brought cubist painting an emphasis on clarity. This, I feel, was my contribution. Cubism, however, was not a school, an aesthetic, or merely a discipline— it was a new view of the universe. Cubism sought a new way to represent nature, a manner adequate to the age. Cubism was essentially a search for a new syntax. Once this was arrived at there was no reason for not employing it in the expression of a full message. This is what I feel I have done and what I am still trying to do. This is why I say I am still a cubist, but expressing myself freely with all the means at my disposal from the cubist point of view, not merely limiting myself to cubism's syntax.

JACQUES LIPCHITZ

From "An Interview with Jacques Lipchitz" by James Johnson Sweeney, *Partisan Review*, Winter, 1945

Jacques Lipchitz was born in 1891 at Druskeniki, Lithuania. At eighteen he went to Paris, where he studied sculpture at the Ecole des Beaux-Arts and the Académie Julian for about three years. Living and working in Paris for over thirty years, he became one of the leading advanced sculptors of France, evolving from a brief traditionalist phase through a cubist period (1915–19) to a free monumental style. After the occupation of France, in 1941, he came to the United States, which has since become his permanent home. He has executed a number of major architectural sculpture commissions in this country and for Brazil. He lives and works in Hastings-on-Hudson, N.Y.



Seymour Lipton



Seymour Lipton was born in New York in 1903, educated at City College, and took a D.D.S. degree at Columbia University in 1927. Self-trained, he began in 1932 to produce sculpture. For about ten years he worked mostly in wood and in a generally representational style. In 1945 he started to create more abstract works in sheet metal—at first lead, then sheet steel and other metals, soldered. His present method, evolved about 1950, is one of constructing in sheet steel and brazing with various metals, using an oxyacetylene torch. He has taught since 1943, in the last twelve years at the New School for Social Research. He lives in New York.

A sculptural image may begin in almost any way. Looking at a strange seed or broken tree form or a machine or a sea form or a scuff mark on the floor or anything may arouse the suggestion for drawing a sculptural idea.

The pursuit of the sculptural image is of course the release and contemplation of experience in active collaboration with materials and technique. For me it involves many diverse and conflicting intuitions such as nature and invention, gesture and vector, line and plane, good and evil, inside and outside, familiarity and strangeness, and others in active turmoil. The goal is finding their proper orchestration in an organic totality. If this goal should present itself in the finished work then it should convey its own complex ironic tension.

I believe that materials, technique, symbolism, etc., all enter as elements into a work of sculpture but if any one aspect is immediate victor in the struggle for attention the drama is ended and so largely is the vitality of the work. I try to achieve this vitality through feeling the counterplay of many opposing aspects. Of course the primal opposition is between form as an isolate of attention in balanced active conflict with its suggested roots, its areas of origin in the prior configurative world.

I find that the resultant drama in sculpture with its tensional irony conveys my feelings about the deepest meaning of the life of man, and parallels the human situation with cyclic, tensional character. But even in this irony there is a sense of fulfillment.

SEYMOUR LIPTON, 1958



LIPTON, Ancestor, 1958. Nickel-silver on monel metal. 87 high. *Lent by the Betty Parsons Gallery.*



O'KEEFE, *Patio with Black Door*, 1955, Oil, 40 × 30. *Lent by the William H. Lane Foundation.*

Georgia O'Keeffe



I think I would say that I have worked differently at different times. From the Plains [1919 version] was painted from something I heard very often—a very special rhythm that would go for hours and hours. That was why I painted it again a couple of years ago.

From experiences of one kind or another shapes and colors come to me very clearly. Sometimes I start in very realistic fashion and as I go on from one painting [to] another of the same thing, it becomes simplified till it can be nothing but abstract, but for me it is my reason for painting it, I suppose.

GEORGIA O'KEEFFE

From *Nature in Abstraction*, by John I. H. Baur, 1958

Georgia O'Keeffe was born in Sun Prairie, Wisconsin, in 1887. She studied at the Art Institute of Chicago, and at the Art Students League of New York under Chase and Mora; but the strongest influence came from Arthur Wesley Dow, pioneer teacher of the principles of pure design, at Teachers College, Columbia University. From 1912 to 1918 she herself taught in Texas. Some drawings sent to a friend in New York were shown to Alfred Stieglitz, who exhibited them in his gallery at 291 Fifth Avenue in 1916—the first of many such exhibitions. A few years later she and Stieglitz were married. After an abstract period in the late 1910's, she returned to a more representational style, but with a sense of order and a severe simplification akin to her abstract work. In 1929 she began to paint in New Mexico, where she has spent much of her time since, and which has furnished many of her themes. She lives in Abiquuu, New Mexico.

Ben Shahn



Ben Shahn was born in 1898 in Kaunas, Lithuania; in 1906 his family came to America and settled in Brooklyn. In his early teens he was apprenticed to a lithographer, and supported himself at this trade, with interruptions, until 1930. During this time he attended high school at night, majored in biology at New York University and the City College of New York, and in 1922 entered the National Academy of Design. The years 1925 to 1929 were spent largely in Europe. About 1930 he turned to art with social content and purpose, and painted several series devoted to the Sacco-Vanzetti and Mooney cases, prohibition, etc. From 1933 on he did much work for various federal agencies, and executed several major mural projects. He has illustrated widely, and designed posters for labor organizations and the Office of War Information. He has done extensive lecturing, teaching and writing. Since the 1930's he has lived in Roosevelt, N.J.

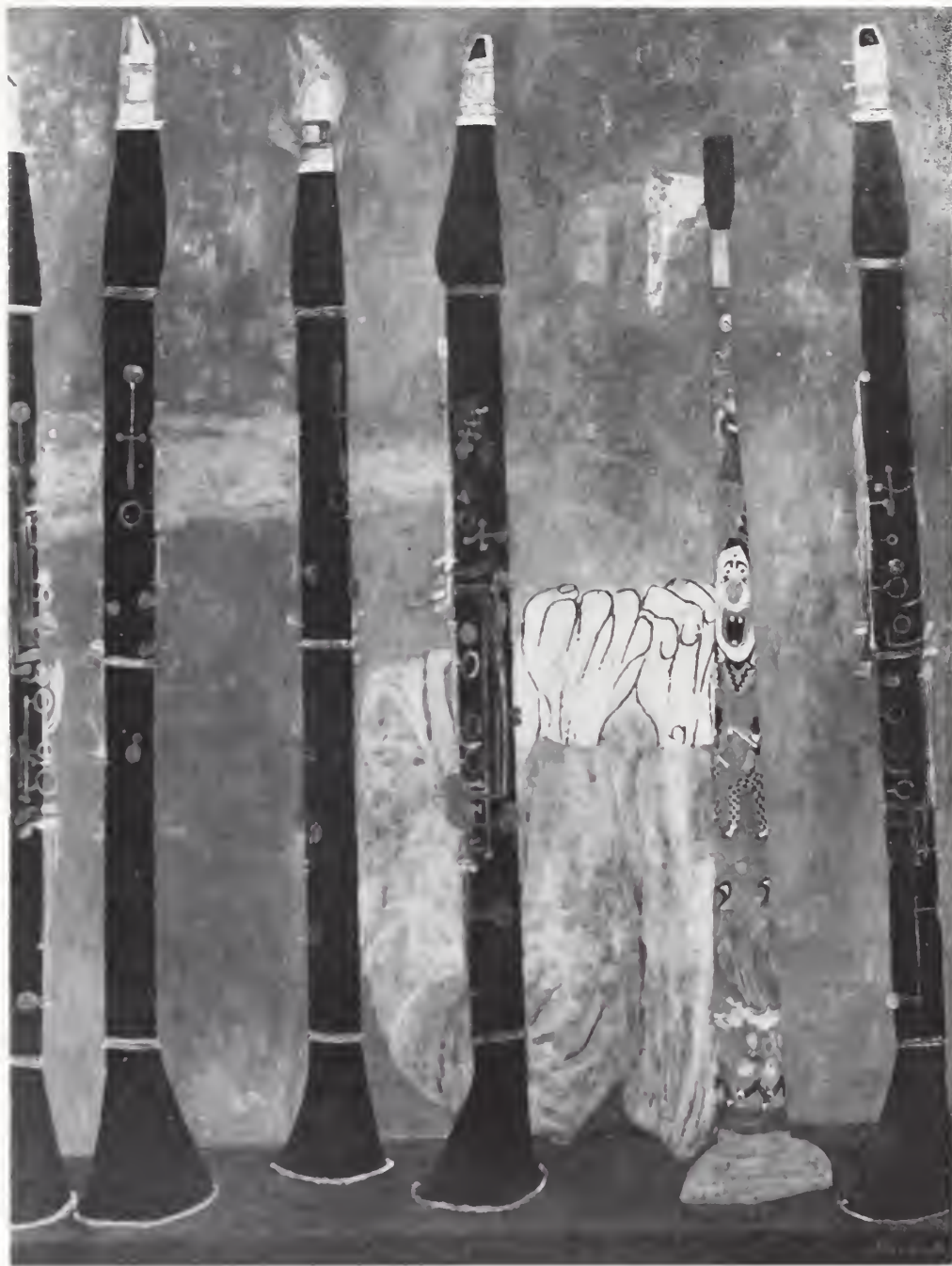
I would not ordinarily undertake a discussion of form in art, nor would I undertake a discussion of content. To me, they are inseparable. Form is formulation—the turning of content into a material entity, rendering a content accessible to others, giving it permanence, willing it to the race. Form is as varied as are the accidental meetings of nature. Form in art is as varied as idea itself.

It is the visible shape of all man's growth; it is the living picture of his tribe at its most primitive, and of his civilization at its most sophisticated state. Form is the many faces of the legend—bardic, epic, sculptural, musical, pictorial, architectural; it is the infinite images of religion; it is the expression and the remnant of self. Form is the very shape of content. . . .

We might now turn the statement around and say that form could not possibly exist without a content of some kind. It would be and apparently is impossible to conceive of form as apart from content.

BEN SHAHN

From *The Shape of Content* by Ben Shahn,
Harvard University Press, 1957



SHIRAZ. *Composition with Clarinets and Tin Horn*. 1951. Tempera, 48 x 36. *Lent by The Detroit Institute of Arts.*

Charles Sheeler

Charles Sheeler was born in 1883 in Philadelphia. He studied applied design at the School of Industrial Art, Philadelphia, 1900–03, and painting under William M. Chase at the Pennsylvania Academy, 1903–06, making two summer trips abroad with the Chase class. A third visit to Europe in 1909 introduced him to the modern movement. From 1910 to 1919 he lived in Philadelphia, spending weekends in Bucks County, Pa., which furnished him with many early subjects. In 1912 he adopted photography as a means of livelihood and a second art form, becoming one of the leading American photographers. He exhibited in the Armory Show, and in New York galleries from then on. In 1919 he moved to New York. After a period of semi-abstractism about 1920, his art developed in the direction of precise realism with an underlying abstract structure. In the last fifteen years there has been an increasing emphasis on formal qualities, and a growing element of visual fantasy. Since 1942 he has lived in Irvington-on-Hudson, N.Y.



The shapes of the early barns of Bucks County—the barns perhaps even more than the houses—were determined by function; one sees that, feels it. The strong relationship between the parts produces one's final satisfaction. This may well be of importance to the artist who considers the working of the parts toward the consummation of the whole as of primary importance in a picture. . . .

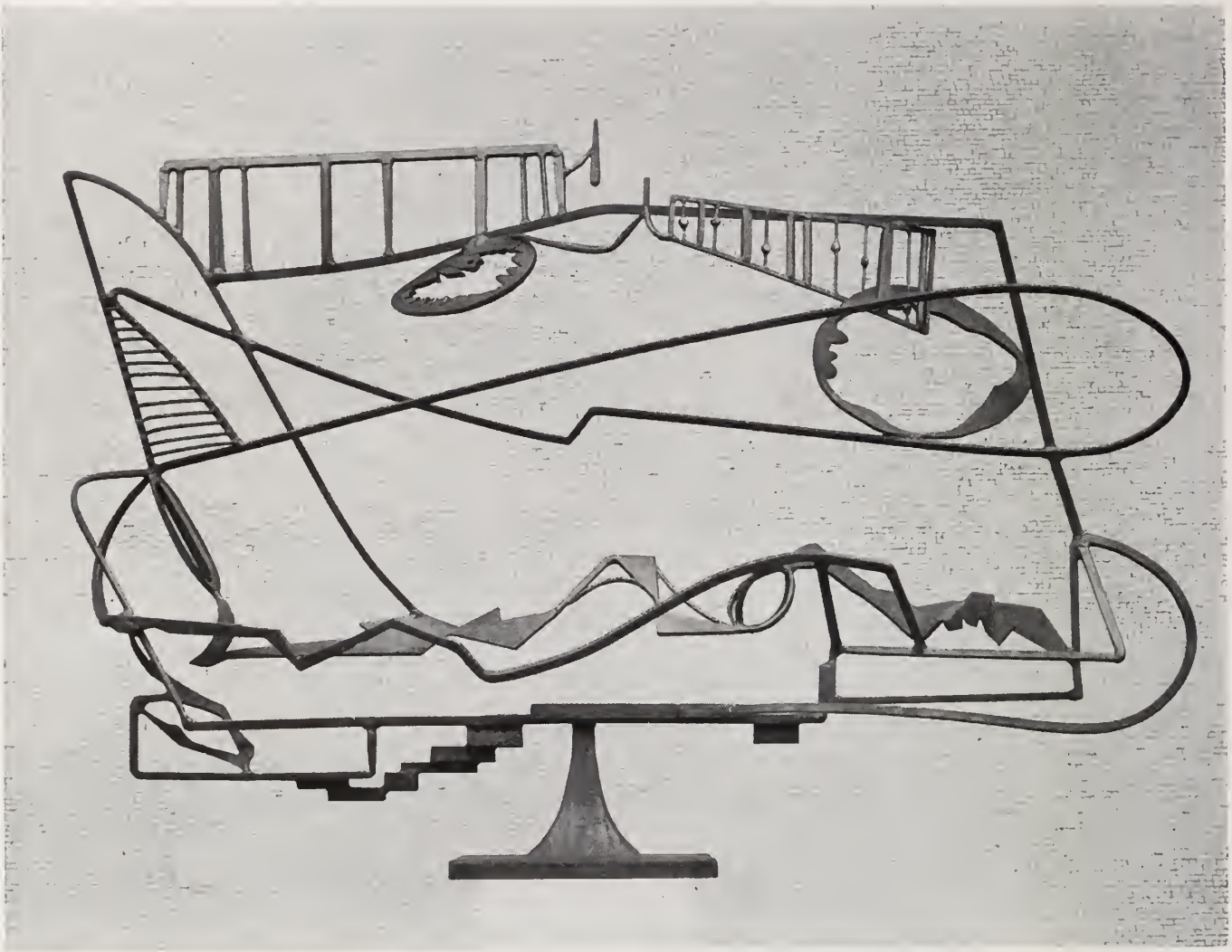
And what craftsmanship there is in some of those buildings, fine but almost unnoticeable! I would arrive at the picture which I hope eventually to paint through form that is architectural, whether the subject is buildings or flowers, set forth with the utmost clarity by means of a craftsmanship so adequate as to be unobtrusive.

CHARLES SHEELER

From *Charles Sheeler* by Constance Rourke,
Harcourt, Brace and Company, 1938



SHEFFER *Aerial Gyration* 1953, Oil 24 x 19 *Lent by Dr. and Mrs. Melvin Boigon*



SMITH. Hudson River Landscape. 1951. Steel. 75 long. *Collection of the Whitney Museum of American Art.*

David Smith

Sculpture is a poetic statement of form. The forward sculptor deals with nature, but his nature has changed from the bowl of fruit, the nude and the cloaked figure of virtue, to new discoveries in nature. Today the landscape may be viewed on a cross-country journey from a plane three miles up. . . . The view from space makes solid form appear pattern. . . .

American machine techniques and European cubist tradition, both of this century, are accountable for the new freedom in sculpture-making. Sculpture is no longer limited to the slow carving of marble and long process of bronze. It has found new form and new method. Here I am talking about direct metal construction. Contrary to the carving-away technique of classical sculpture, the new method is to assemble the whole by adding its unit parts. The building up of sculpture from unit parts, the quantity to quality concept is also an industrial concept, the basis of automobile and machine assembly in the steel process. Direct metal work has broadened the concept of sculpture and increased the speed of execution, added new tensile strengths to make sculpture as free as drawing.

DAVID SMITH

From radio talk over WNYC, 1952



David Smith was born in 1906 in Decatur, Illinois.

After a year at Ohio State University and various jobs, including one as a riveter, he came at twenty-one to New York, where he studied painting at the Art Students League under John Sloan and Jan Matulka. In the early 1930's he began incorporating objects and materials in his paintings; then embarked on sculpture, at first in wood, then in welded iron from 1933 on. In 1935 he travelled in Europe, especially Greece. From 1934 to 1940 he had working space in the Terminal Iron Works on the Brooklyn waterfront. In 1940 he settled at Bolton Landing, N.Y., near Lake George, where he built a studio workshop, and where he still lives. In 1940-44 he worked full time as welder in a defense plant. He taught at Sarah Lawrence College, 1948-50, and for shorter periods at the Universities of Arkansas, Indiana and Mississippi.



TOBEY, Lyric. 1957. Tempera. $43\frac{3}{4} \times 28$.
Lent by Mr. and Mrs. Roy R. Neuberger.

Mark Tobey

To rediscover the past is to move forward. There is no surcease when we constantly destroy what we have built. The future is carved with the implements we created before it was upon us. The past offers the art student different roads, all converging towards his present. Today's present appears different, more confusing; voices cry from all quarters. It used to be dangerous to know. Today it's dangerous not to know. What was close and established must now make room for newcomers. . . . Art, forever free, seeks freedom from man's tyranny.

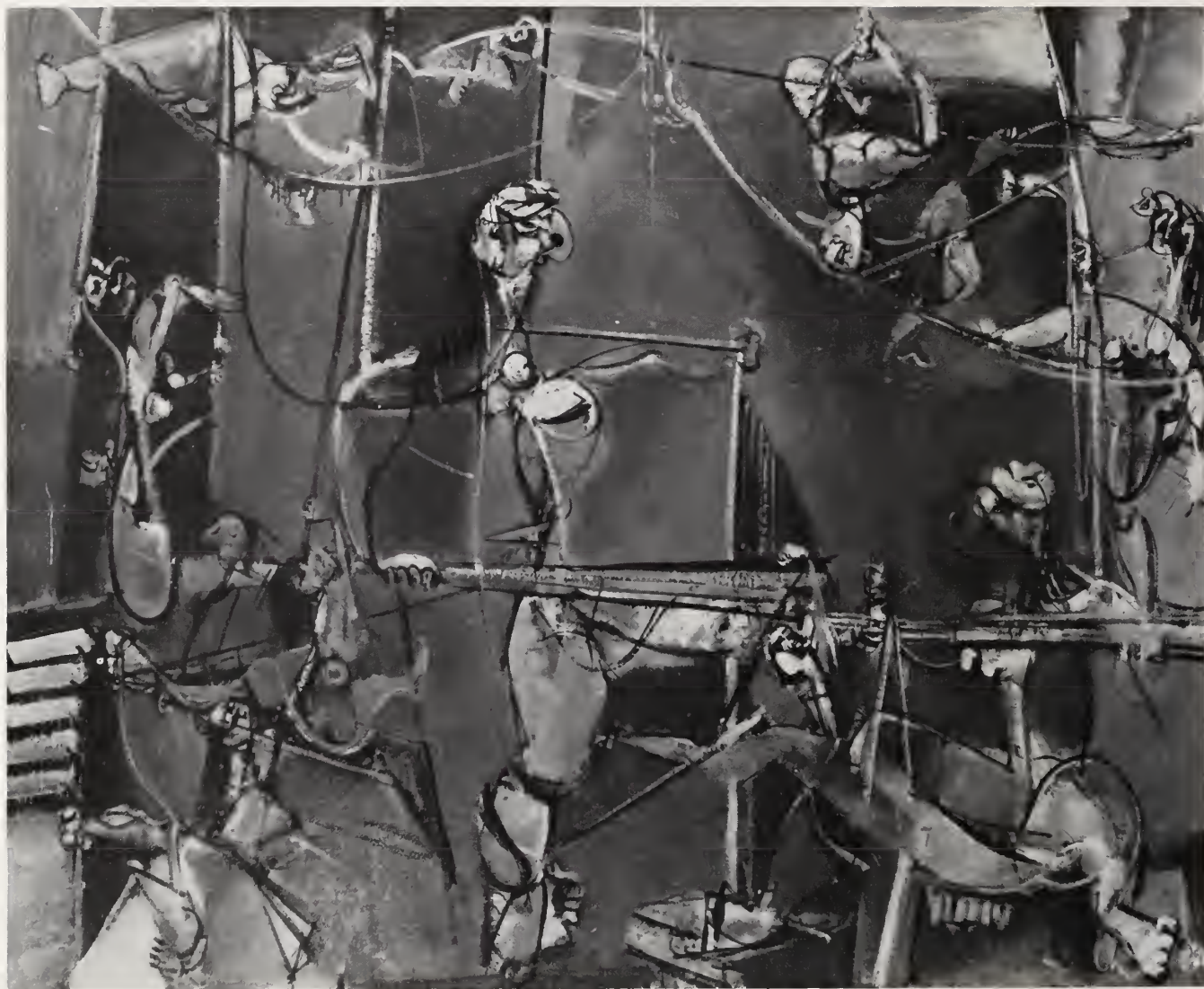
The arts of the Far East are being brought to our shores, as perhaps never before. The Pacific hiatus is closing. The Oriental is no longer a slant-eyed mystery living in a dim and remote past. The old line of the migrations is completing the circle. The snake has seen its own tail.

MARK TOBEY

From "Reminiscence and Reverie" by Mark Tobey,
Magazine of Art, October, 1951

Born in 1890 in Centerville, Wisconsin, Mark Tobey studied briefly in Chicago but is largely self-taught. A born wanderer and citizen of the world, he has visited and lived in many cities. The years 1911 to 1922 were spent in New York's Greenwich Village; then in 1923 to Seattle for two years; to Paris, 1925-26; then back to America, where he divided his time between New York, Chicago and Seattle. From 1931 to 1938 he was artist-in-residence at Dartington Hall, South Devon, England, but in these years travelled to Mexico in 1931 and to the Far East in 1934. In Shanghai he studied with the painter Teng Kiwei, absorbing the fluid movement and rhythm of the Chinese brush. Since then his art has developed a calligraphic style with affinities to the Orient, but highly personal, often employing "white writing" — a continuous web of light lines against a darker background. Since 1939 he has spent much of his time in Seattle, but with visits to the eastern states and Europe. In 1958 he was awarded the Grand International Prize for Painting at the Venice Biennale.





WEBER, *Acrobats*, 1946. Oil, 48 × 58. *Lent by The Dorentoren Gallery.*

Max Weber

Nature in all of its phases, moods and seasons waits for man to speak for her. For man to tell of his spiritual communion with nature is art. Nature is art through man. When art builds on art, art dies. When, however minute, art comes through nature, it plants its own seed for its blooming in seasonable time and place. Man is born and finds nature waiting for him. Nature waits for man and his inspiration for hope of realization. In the womb of nature there are as many art forms for the future as there were for the past. It is only when one addresses himself to nature in deep reverence, in silence and isolation, that he hears response. In this absorption one hears voices from the mother inherent. It is a gift as well as a blessing to commune and to express in the language of art this communion. Art then tells not of the obvious. It is the essence of nature, its form and mood being made concrete through man's phantasy, to furnish the appropriate plastic means that make for art.

MAX WEBER

From *Essays on Art* by Max Weber, 1916



Born in 1881 in Byelostok, Russia, Max Weber was brought to America at ten, grew up in Brooklyn, and studied at Pratt Institute under Arthur Wesley Dow. After four years of teaching in Virginia and Minnesota he had saved enough to go in 1905 to Paris, where he became associated with Rousseau and the fauves, and helped organize Matisse's class. He also visited Spain, Italy, Belgium and Holland. Returning to America early in 1909 (he has not been abroad since), he became a pioneer of modernism in this country, with resultant critical hostility, neglect and hardships. In 1912 his work evolved from fauvism to abstraction, with elements of cubism and futurism. In 1917 came a fundamental change to poetic and religious subjects and more representational vision. Since 1940 his style has developed in the direction of increasing plastic and chromatic freedom. He has taught and lectured extensively, and published essays and poems. Since 1929 he has lived in Great Neck, Long Island.

Andrew Wyeth



Andrew Wyeth was born in 1917 at Chadds Ford, Pennsylvania, where he still lives. His father was the famous illustrator N. C. Wyeth, from whom he received all his professional training, beginning at fourteen. At twenty he had his first one-man show, at the Macbeth Gallery, New York, which brought him immediate recognition. Since childhood he has divided the year between his winter home at Chadds Ford and his summer homes on the Maine coast, first at Port Clyde, then at Cushing; and these two country communities have furnished all his subjects, human and landscape. He expresses himself equally in water-colors painted directly from nature, and in paintings in egg tempera, composed from many preliminary studies and worked over a long time.

My aim is to escape from the medium with which I work. To leave no residue of technical mannerisms to stand between my expression and the observer. To seek freedom through significant form and design rather than through the diversion of so-called free and accidental brush handling. In short, to dissolve into clear air all impediments that might interrupt the flow of pure enjoyment. Not to exhibit craft, but rather to submerge it, and make it rightfully the hand-maiden of beauty, power and emotional content.

ANDREW WYETH

From The Museum of Modern Art, *American Realists and Magic Realists*, 1943

WYETH Northern Point 1950 Tempera 36 x 18³/₁₆ Lent
by the Wadsworth Athenaeum, Hartford, The Ella Gallup
Sumner and Mary Catlin Sumner Collection.





William Zorach

William Zorach was born at Eurburg, Lithuania, February 28, 1887. At four, he came to America with his family, which settled at Cleveland, Ohio. His father dealt in junk while the young Zorach sold newspapers and attended public school. His early skill at drawing won him a job with a lithograph firm (1902–08). Thereafter, he came to New York, studied at the National Academy, won a medal for drawing and slept in a friend's clothes closet. In 1910–12 he was in France, where he became deeply involved in the modern movements, then just emerging. Still a painter, he produced during the next decade many cubist canvases which showed a strong sense of pictorial organization. Zorach's first carving, a wood relief, was done in the summer of 1917. By 1922 he had turned to sculpture as his major form of expression, though he has always continued to paint in watercolor. His early carvings, of the 1920's, were stylized and forceful, in a quasi-primitive vein, reflecting his interest in African art and American folk sculpture. Since 1930, he has developed a more classical style of flowing contours and ample forms subtly modeled and composed. He has also been a pioneer of direct carving in America. For many years he has lived in a converted firehouse in Brooklyn and spent his summers on the Maine coast.

I am going to try and tell you what sculpture means to me. In the first place there is no reason to do sculpture unless sculpture means so much to us that we could not live unless we expressed ourselves through sculpture. I know that if I could not live art—sculpture, painting, music—I could not live. Life would not be worthwhile to me. Art to me is life—my life. And when I meet a person who loves art, that person becomes very close to me. When we start out to create a work of art there is no reason to do a particular piece of work unless some person or something in our life's experience or vision means so much to us that we have to express that something in a permanent form. There must be a great love that you feel for that thing—an overpowering urge to create or recreate the beauty, the love or joy which you have felt. The musician can hear his music when reading it or when composing it—the music is in his head. The same is true of sculpture. The work of art exists for him in the untouched stone, in the formless clay; he moulds and carves it to his inner vision; there are no mistakes, the vision is either realized or lost.

WILLIAM ZORACH

From an unpublished lecture, "Sculpture in Creative Living," 1957



zorach, Man of Judah, 1950, Granite boulder, 17 high, *Lent by The Dorcotezen Gallery.*

CATALOGUE

Dimensions of paintings are given in inches, height preceding width. The largest dimension of sculpture is given in inches.

Alexander Calder

BLACK, WHITE AND 10 RED. 1957. Sheet aluminum, steel wire and rods. About 168 long. *Collection of the Whitney Museum of American Art, gift of the Friends of the Whitney Museum.*

BLUE-TONGUED FISH. 1957. Metal, glass and crockery. 52 long. *Lent by the Perls Galleries.*

THE RED EAR. 1957. Metal. 72 long. *Lent by the Perls Galleries.*

SEVEN-FOOTED BEASTIE. 1958. Steel. 84 × 84. *Lent by Mr. and Mrs. Austin Briggs. Illustrated*

Stuart Davis

COMBINATION CONCRETE, NUMBER 2. 1958. Oil. 71 × 53. *Lent by Mr. and Mrs. Earl Wade Hubbard. Illustrated*

LESSON, I. 1956. Oil. 60 × 42. *Lent by The Downtown Gallery.*

OWHI IN SAN PAO. 1951. Oil. 52¼ × 41¾. *Collection of the Whitney Museum of American Art.*

STUDY FOR MURAL—U.N. CONFERENCE ROOM 3. 1956. Oil. 28 × 70. *Lent by the William H. Lane Foundation.*

Willem de Kooning

INTERCHANGED. 1955. Oil. 79 × 69. *Lent by Edgar Kaufmann, Jr. Illustrated*

PINK ANGELS. c. 1948. Oil. 52 × 40. *Lent by Miss Jeanne Reynal.*

THE TIME OF THE FIRE. 1956. Oil. 59 × 80. *Lent by Dr. and Mrs. Israel Rosen.*

WOMAN, NUMBER 5. 1952–53. Oil. 61 × 45. *Lent by Mrs. Maurice E. Culberg.*

VILLAGE SQUARE. 1948. Oil. 17 × 23½. *Lent by Leo Castelli.*

Morris Graves

FLIGHT OF PLOVER. 1955. Oil. 36 × 48. *Collection of the Whitney Museum of American Art, gift of Mr. and Mrs. Roy R. Neuberger.*

GUARDIAN. 1952. Oil. 47 × 32. *Lent by the University of Illinois, College of Fine and Applied Arts. Illustrated*

JOYOUS YOUNG PINE. 1944. Watercolor and gouache. 53½ × 27. *Lent by The Museum of Modern Art, New York.*

SPIRIT BIRD TRANSPORTING MINNOW FROM STREAM TO STREAM. 1953. Sumi ink, tempera and gilt. 24½ × 42¼. *Lent by The Metropolitan Museum of Art, Arthur H. Hearn Fund, 1954.*

WOUNDED SCOTER, NO. 2. 1944. Watercolor and tempera. 18⅞ × 29⅞. *Lent by The Cleveland Museum of Art, gift of Gamblers in Modern Art.*

Philip Guston

THE EVIDENCE. 1957. Oil. 65 × 68. *Lent by Mr. and Mrs. Ben Heller.*

NILE. 1958. Oil. 65 × 75½. *Lent by Mr. and Mrs. Thomas W. Blake, Jr. Illustrated*

UNTITLED. 1958. Oil. 64 × 75. *Lent by the Sidney Janis Gallery.*

VOYAGE. 1956. Oil. 72 × 76. *Lent by the Albright Art Gallery, Buffalo, gift of Seymour H. Knox.*

Edward Hopper

CITY SUNLIGHT. 1954. Oil. 28 × 40. *Lent by Joseph H. Hirshhorn.*

DAWN IN PENNSYLVANIA. 1942. Oil. 21½ × 44½. *Lent by Mr. and Mrs. Otto L. Spaeth.*

PENNSYLVANIA COAL TOWN. 1947. Oil. 28 × 40. *Lent by The Butler Institute of American Art.*

ROOMS BY THE SEA. 1951. Oil. 29 × 30. *Lent by Stephen C. Clark. Illustrated*

Franz Kline

FOUR-SQUARE. 1953. Oil. 78 × 48. *Lent by Dorothy C. Miller.*

NINTH STREET. 1951. Oil. 60½ × 78½. *Lent by Mr. and Mrs. Ben Heller.*

SIEGFRIED. 1958. Oil. 103 × 81. *Lent by the Carnegie Institute, Pittsburgh. Illustrated*

PAINTING NUMBER 2. 1954. Oil. 81 × 100. *Lent by the Sidney Janis Gallery.*

Jack Levine

APTEKA. 1947. Oil. 40 × 60. *Lent by The Sonia and Michael Watter Collection.*

GANGSTER FUNERAL. 1952-53. Oil. 63 × 72. *Collection of the Whitney Museum of American Art.*

THE TRIAL. 1953-54. Oil. 72 × 63. *Lent by The Art Institute of Chicago, gift of Mr. and Mrs. Edwin E. Hokin and The Goodman Fund. Illustrated*

WELCOME HOME. 1946. Oil. 40 × 60. *Lent by The Brooklyn Museum, J. B. Woodward Memorial Fund.*

Jacques Lipchitz

AGAR IN THE DESERT. 1957. Bronze. 35 high. *Lent by the Fine Arts Associates.*

BIRTH OF THE MUSES. 1944. Bronze. 21½ long. *Lent by Mr. and Mrs. Otto M. Gerson.*

PRAYER. 1943. Bronze. 42½ high. *Lent by Mr. and Mrs. R. Sturgis Ingersoll.*

SACRIFICE, II. 1948-52. Bronze. 49¼ high. *Collection of the Whitney Museum of American Art. Illustrated*

Seymour Lipton

ANCESTOR. 1958. Nickel-silver on monel metal. 87 high. *Lent by the Betty Parsons Gallery. Illustrated*

CRUCIBLE. 1958. Nickel-silver on monel metal. 50 long. *Lent by the Betty Parsons Gallery.*

DIADEM. 1957. Bronze on monel metal. 43 high. *Lent by the Betty Parsons Gallery.*

SORCERER. 1957. Nickel-silver on monel metal. 60¾ high. *Collection of the Whitney Museum of American Art.*

Georgia O'Keeffe

BLACK PLACE WITH WEEDS. 1944. Oil. 20 × 30.
Lent by Dr. and Mrs. John Alfred Cook.

FROM THE PLAINS, II. 1954. Oil. 48 × 72. *Lent by
The Dorchester Gallery.*

PATIO WITH BLACK DOOR. 1955. Oil. 40 × 30. *Lent
by the William H. Lane Foundation.* *Illustrated*

PELVIS WITH THE MOON, NEW MEXICO. 1943.
Oil. 30 × 24. *Lent by the Norton Gallery and School of Art.*

RAM'S HEAD, WHITE HOLLYHOCK—HILLS. 1935.
Oil. 30 × 36. *Lent by Edith and Milton Lowenthal.*

Ben Shahn

THE BLIND ACCORDION PLAYER. 1945. Tempera.
25½ × 38¼. *Lent by Mr. and Mrs. Roy R. Neuberger.*

COMPOSITION WITH CLARINETS AND TIN
HORN. 1951. Tempera. 48 × 36. *Lent by The Detroit Insti-
tute of Arts.* *Illustrated*

THE DEFACED PORTRAIT. 1955. Tempera. 40 × 27.
Lent by Mr. and Mrs. Hoke Levin.

EVERYMAN. 1954. Tempera. 72 × 24. *Collection of the
Whitney Museum of American Art.*

Charles Sheeler

AERIAL GYRATIONS. 1953. Oil. 24 × 19. *Lent by Dr.
and Mrs. Melvin Boigon.* *Illustrated*

ARCHITECTURAL CADENCES. 1954. Oil. 25 × 35.
Collection of the Whitney Museum of American Art.

G. M. 1956. Oil. 48 × 30. *Lent by the Research Laboratories,
General Motors Corporation.*

NEW YORK NO. 2, 1950. Oil. 27 × 18⅞. *Lent by the
Munson-Williams-Proctor Institute.*

ON A CONNECTICUT THEME. 1958. Oil. 19 × 29.
Lent by Lawrence H. Bloedel.

WIND, SEA AND SAIL. 1948. Oil. 20 × 24. *Lent by
Mrs. Edith Gregor Halpert.*

David Smith

THE HERO. 1951–52. Steel. 73 11/16 high. *Lent by The
Brooklyn Museum, presented in memory of Dick S. Ramsay.*

HUDSON RIVER LANDSCAPE. 1951. Steel. 75 long.
Collection of the Whitney Museum of American Art.
Illustrated

PERSONAGE OF MAY. 1957. Bronze. 71¾ high. *Lent
by the artist.*

TANK TOTEM V. 1956. Steel. 96¾ high. *Lent by the
artist.*

Mark Tobey

PROPHETIC LIGHT. 1958. Tempera. 60 × 34¾. *Private
collection.*

LYRIC. 1957. Tempera. 43¾ × 28. *Lent by Mr. and Mrs.
Roy R. Neuberger.* *Illustrated*

NEW YORK, NIGHT. 1957. Tempera. 36 × 24. *Lent by
Mr. and Mrs. Hans Arnhold.*

UNIVERSAL FIELD. 1949. Tempera and pastel. 28 × 44.
Collection of the Whitney Museum of American Art.

Max Weber

ACROBATS. 1946. Oil. 48 × 58. *Lent by The Doxton Gallery. Illustrated*

FLUTE SOLOIST. 1945. Oil. 40 × 32. *Lent by The State University of Iowa.*

MEXICAN JUG. 1951. Oil. 25 × 30. *Lent by The Doxton Gallery.*

PACIFIC COAST. 1952. Oil. 25 × 30. *Lent by the William H. Lane Foundation.*

WHITHER NOW? 1940. Oil. 60 × 40. *Lent by Mr. and Mrs. Max Weber.*

Andrew Wyeth

CHRISTINA OLSON. 1947. Tempera. 32³/₄ × 24. *Lent by Mr. and Mrs. Joseph Verner Reed.*

FIELD GATE. 1953. Tempera. 36 × 48. *Lent by Dr. Margaret L. Handy.*

MOTHER ARCHIE'S CHURCH. 1945. Tempera. 25 × 48. *Lent by the Addison Gallery of American Art, Phillips Academy, Andover.*

NORTHERN POINT. 1950. Tempera. 36 × 18³/₁₆. *Lent by the Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection. Illustrated*

WIND FROM THE SEA. 1947. Tempera. 18¹/₂ × 27¹/₂. *Lent by Mr. and Mrs. Charles H. Morgan.*

William Zorach

THE FUTURE GENERATION. 1942–47. Botticini marble. 40 high. *Collection of the Whitney Museum of American Art.*

LOVERS. 1958. Italian marble. 10³/₄ high. *Lent by Miss Marilyn Karnes.*

MAN OF JUDAH. 1950. Granite boulder. 17 high. *Lent by The Doxton Gallery. Illustrated*

VICTORY. 1945. French marble. 43 high. *Lent by The Doxton Gallery.*

Acknowledgments

The Friends' Exhibition Committee is deeply grateful to the following for their advice in selecting works for the exhibition: Otto M. Gerson and Miss Jane Wade of Fine Arts Associates, Mrs. Edith Gregor Halpert of The Downtown Gallery, Mr. and Mrs. Sidney Janis of the Sidney Janis Gallery, Martin G. Jennings of M. Knoedler & Co., and Miss Marian Willard of the Willard Gallery. For the loan of photographs and much special help the Committee wishes to thank Charles Alan and Howard Rose of the Alan Gallery, Lawrence Allen and John C. Marin, Jr. of The Downtown Gallery, David Herbert of the Sidney Janis Gallery, and Klaus G. Perls of the Perls Galleries. Thanks are also due to Alexander Calder, Philip Guston, Seymour Lipton, Ben Shahn, Charles Sheeler and Andrew Wyeth for lending portrait photographs for reproduction in the catalogue, and to Oliver Baker for his cooperation in furnishing photographs.

Paintings and sculpture illustrated in the catalogue were photographed by Oliver Baker, John D. Schiff and Ben Schnall.

The portraits of the artists were made by the following photographers: Walter Auerbach (Guston and Kline); Nat Boxer (Lipton); Doris Bry (O'Keeffe); Xenia Cage (Graves); Sol Libsohn (Shahn); Otto Maya (Weber); Samuel L. Meulendyke (Smith); Hans Namuth (de Kooning); Gordon Parks for *Life*, © 1952, Time, Inc. (Calder); Musya S. Sheeler (Sheeler); Sidney Waintrob for Budd Studio (Hopper); George Wettling (Davis).

The Lipchitz portrait is used by courtesy of The Yale & Towne Manufacturing Company.

The Friends of the Whitney Museum are most grateful to the collectors, museums and galleries who have generously lent works to the exhibition. They are: Addison Gallery of American Art, Phillips Academy, Andover; Albright Art Gallery, Buffalo; Mr. and Mrs. Hans Arnhold; The

Art Institute of Chicago; Mr. and Mrs. Thomas W. Blake, Jr., Dallas; Lawrence H. Bloedel, Williamstown, Mass.; Dr. and Mrs. Melvin Boigon, New York; Mr. and Mrs. Austin Briggs, Redding, Conn.; The Brooklyn Museum; The Butler Institute of American Art, Youngstown; Carnegie Institute, Pittsburgh; Leo Castelli, New York; Stephen C. Clark, New York; The Cleveland Museum of Art; Dr. and Mrs. John Alfred Cook, New York; Mrs. Maurice E. Culberg, Chicago; The Detroit Institute of Arts; The Downtown Gallery, New York; Fine Arts Associates, New York; General Motors Corporation, Detroit; Mr. and Mrs. Otto M. Gerson, New York; Mrs. Edith Gregor Halpert, New York; Dr. Margaret I. Handy, Wilmington, Del.; Mr. and Mrs. Ben Heller, New York; Joseph H. Hirshhorn, New York; Mr. and Mrs. Earl Wade Hubbard, Lime Rock, Conn.; University of Illinois, Urbana; Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa.; State University of Iowa, Iowa City; Sidney Janis Gallery, New York; Miss Marilyn Karnes, New York; Edgar Kaufmann, Jr., New York; William H. Lane Foundation, Leominster, Mass.; Mr. and Mrs. Hoke Levin, Detroit; Mr. and Mrs. Milton Lowenthal, New York; The Metropolitan Museum of Art; Miss Dorothy C. Miller, New York; Mr. and Mrs. Charles H. Morgan, Amherst, Mass.; Munson-Williams-Proctor Institute, Utica; The Museum of Modern Art, New York; Mr. and Mrs. Roy R. Neuberger, New York; Norton Gallery and School of Art, West Palm Beach; Betty Parsons Gallery, New York; Perls Galleries, New York; Mr. and Mrs. Joseph Verner Reed, Greenwich, Conn.; Miss Jeanne Reynal, New York; Dr. and Mrs. Israel Rosen, Baltimore; David Smith, Bolton Landing, New York; Mr. and Mrs. Otto L. Spaeth, New York; Wadsworth Atheneum, Hartford; The Sonia and Michael Watter Collection, Philadelphia; Mr. and Mrs. Max Weber, Great Neck, New York; Willard Gallery, New York.

